

Recent Studies in Art History and Criticism

A Sheaf of Books Intended for the Layman as Well as for the Specialist—Architecture the Subject Chiefly to the Fore.

By ROYAL CORTISZO.

The current number of "Art in America" (F. F. Sherman) opens with some notes by Mr. Berenson on Venetian paintings in the United States, certain Bellinis in the Johnson and Davis collections, and because they are allied with the subject he treats also of the Gardner and Altman Mantegnas. The first article in "The Burlington Magazine" (J. B. Townsend) is written by Mr. Horne on the Altman Botticelli, the "Last Communion of St. Jerome." Both these excellent periodicals are full of interesting matter relating to problems of aesthetic scholarship. They have felt the pressure of the war. It is difficult just now to obtain the usual quota of authoritative essays. But somehow the subject is kept going. In London both the Arundel Club and the Walpole Society continue their ministrations. From Paris, where certain similar organizations have had to suspend activity because the men responsible for them have gone to the front, we have nevertheless lately received a sumptuous volume on art, M. Volland's "Paul Cezanne." All these facts are decidedly comforting and inspiring.

It is cheerfully to be noted, also, that the "gift book" type of art publication is apparently as dead as Pharaoh. If it persists anywhere it has not, at all events, come to our attention. Of the fairly numerous volumes which lie before us to-day there is but one which makes its appeal through pictures alone. The text is what counts, and it is text conscientiously prepared for the serious reader. The finest illustrated publication we have to record is, in the first place, a work of literature. This is Mr. Gaston De Vere's translation of Vasari, issued in England by Philip Lee Warner and in America by the Macmillan Company. The ninth of the ten volumes in which it is to be completed has just appeared. The five hundred superb plates made for this book give it, no doubt, a special interest. But it is to Mr. De Vere's merits that we would pay tribute now, as we have paid it before. This volume, by the way, includes the biographies of Michael Angelo, Titian and Sanovino, which is to say that it is a little more fascinating than any in the golden series.

Some Good Works by American Authors.

In this matter of the literature of art there is one agency at work in the United States which is perhaps more significant than any other and deserves the greatest honor. It is the movement at Princeton University which owes so much to the initiative of Professor Allan Marquand, which Professor Frank J. Mather has done so much to assist, and to which Mr. Charles Scribner rendered so fine a service when he gave the Princeton University Press its present home and plant. Three years ago Professor Marquand began a series of "Princeton Monographs in Art and Archaeology" with an illustrated catalogue raisonné of "Della Robbia in America," bringing together and clarifying the data on an important subject which he has made peculiarly his own. More recently his "Luca della Robbia" in the same series, has supplied a needed guide to the works of the principal member of a great family of sculptors and he promises further volumes on Andrea, Giovanni, and the Robbia School. The second of the Princeton Monographs is Dr. G. W. Elderkin's "Problems in Periclean Buildings," of special interest for the light it throws on the true meaning of the Erechtheion. Most commendable is the book architecture prize that building

It is hardly in the nature of things that a work of the sort should be readable. It is enough that it should supply the facts, when the latter are needed by the student, and in that respect the "History of Architecture" perfectly fulfills its hum-drum function.

A totally different kind of book is Mr. Samuel Howe's "American Country Houses of To-day" (The Architectural Book Publishing Company), which assembles a quantity of brief essays on the works of some scores of our architects. Mr. Howe has a technical knowledge of his subject, and observes it with a due sense of those elements of design, of thoughtful purpose, which lie beneath the surface. But his aim is essentially to interest the lay reader in the beautiful spectacle presented by a fine building and its setting, to rob a plan of its terrors, so that it will express ideas of home as well as of construction, and to interpret a facade in popular terms. He has taste and fancy. His lightly touched chapters form precisely the sort of introduction needed to his voluminous array of picturesque dwellings, photographed always at the right season of the year and thus portrayed when their surroundings are at their best. There are also numerous drawings in the book, strengthening the



GOING TO WORK. BY J. F. MILLET.
(From "The Barbizon Painters.")

fountain and who designed it. She will even set down the figures dear to the tourist, noting how the central jets of the Aegina Pains rise to a height of sixty-four feet. But, better than that, she will make you feel the indefinable enchantment of the Roman scene, the romantic fusion in it of the spells of history and art, the pure loveliness which hangs like a golden mist above all things Roman, even though they be synonymous with tragic awe. When she reaches the great Fountain of the Tartarughe, the masterpiece of Giacomello della Porta, she rises without artifice to the lyrical appeal of her theme. Here, as elsewhere, her ardor, like her judgment, is well reasoned. Mr. Rusick's little wood cuts, though wanting the glamour of the fountains, have an artistic quality. It is a welcome book, a fact which long and intimate acquaintance with the fountains of Rome only leads us to state with redoubled emphasis.

based upon the volume on the subject which the same author published in 1898, but is really a new book. The history of lithography is traversed, its leading figures in the different countries are appreciatively celebrated, and there are chapters on the instruments and technique of the art. This latter part of the book ought to prove of solid benefit to the beginner. A collection of seventy-nine illustrations serves admirably to enforce what is said in the text about the salient lithographers introduced. A second volume to appear in this series will treat of etching. It is a good scheme, and the present publication augurs well for its success. The "Michael Angelo" (Duffield & Co.) Mr. Rusick's little wood cuts, though wanting the glamour of the fountains, have an artistic quality. It is a welcome book, a fact which long and intimate acquaintance with the fountains of Rome only leads us to state with redoubled emphasis.

one of the exhaustive memoirs, like that by Stendhal. "The Barbizon Painters" (Frederick A. Stokes Company) was written by the late Arthur Hoeber out of an unusual fund of knowledge and enthusiasm. Himself an artist, his feeling for Millet, Corot, Rousseau and the rest was more that of the disciple than of the historian. At the same time he took prodigious pains to explore their biographies, to collect anecdotes, and with lively critical interest, to relate what they accomplished in the broad currents of modern art. He was a man of warm sympathies and loved a romantic sort. He wrote with a simple, heart-felt fervor on the themes he loved. In these vividly engaging chapters he did his best work, and they will be cordially received by readers who wish to be carried naturally and easily into the intimate atmosphere of a memorable school.

Random Impressions of Art in Current Exhibitions

Last winter one of the most interesting exhibitions of the year was organized at the Knoedler gallery by a committee of one hundred American artists, brought together to render some service to their French colleagues who had gone to the war. The families of the latter needed assistance. The exhibition in question was for their benefit. Pictures sold fetched \$11,500, and since then, it may be added, subscriptions have raised the total forwarded to Paris to about \$19,000. The members of La Fraternité des Artistes, of which M. Leon Bonnat is president, have shown their gratitude in characteristically felicitous fashion. They have sent over to Mr. William A. Coffin, splendidly active in the labors of the American committee, a collection of paintings and drawings to be presented to the many contributors to last winter's exhibition. It will be shown at the Ritz-Carlton for a fortnight, beginning January 2, and with it—it is to be hoped—the huge decoration by Bernad which in last Thursday's papers was announced to have gone astray in transit.

The exhibition of works by Cezanne at the Montross gallery will be opened on Monday, January 3. At the Knoedler gallery, on January 5, there will be opened an exhibition of paintings by Monet, Pissarro, Cezanne, Gauguin, Carrière, Cottet, Gaston La Touche and other modern Frenchmen. On the evening of the same day the Association of Women Painters and Sculptors will open, with a reception, at the Municipal Art Gallery, an exhibition of the designs received in its post card competition. The drawings by Leon Bakst which are to follow the water colors by Mr. Haweis at the gallery of the Berlin Photographic Company may be expected some time early in January. An exhibition of wood engravings by Mr. Henry Wolf is announced by the Camera Club.

Modern Paintings and Old Prints.

The exhibitions of the Macdowell Club are usually interesting and the present one is of average merit. Some of the most striking pictures are en-

countered on the threshold. They are by Christian M. S. Midjo, a painter of Danish origin, who at present lives, we believe, at Ithaca, N. Y. His "Light-

house Keeper" is a large portrait full of the feeling of the out-of-door, well conceived and well executed. Next to it hangs "The Shadow of the Nazarene," a strange silhouette of a man against a curious background. One cannot quite understand it, but one likes it. Some of his smaller canvases, which he calls "Moods," are highly interesting. Mr. Midjo possesses that quality which seems to be absent from the make-up of most of the present-day artists, a strong and original imagination.

Anna Milo Upjohn contributes, among others, a canvas called "A Spanish Portrait," the picture of a young brunette with laughing face turned to the right. The prevailing color is black. The painting is well handled and highly decorative. There are three large paintings by William E. B. Starkweather. From the enormous "Blind Musicians of Aragon," it is plain that the artist is one of those whose minds have been opened by Zuloaga. The subject is such as the Spaniard himself might paint, three life-size cloaked figures against a hilly background, done in rather sombre colors. To the left of it is a strong portrait of a French-Algerian woman, and to the right a well-handled nude in broken sunlight.

Josephine Paddock's "Cherry Hat" represents a girl with a Chinese fan posed against a Chinese shawl in the manner so much used by Luis Mora. The drawing and brushwork, however, are very loose; some observers might consider this a parody on Mr. Mora's composition. They are all delightful, especially those which contain houses. Alta West Salisbury shows some landscapes full of atmosphere and painted in alluring pastel tones. Perhaps the best are "Indian Summer" and "The Mountain Lake." Among the most successful of Emily Nichols Hatch's works are the large "Need" and the lovely nude, "The Call of the Stream." The former is a picture of a poor woman with a child in her arms, is ambitious and serious and has an idea back of it, suggesting that Miss Hatch may some time produce something really big. The catalogue of the latter is done in what some one has called "the green ink and scrambled egg colors" of Blake. But the most promising work, in many ways, of all, is that of F. C. Mathewson, who exhibits four really charming landscapes, full of atmosphere and beautifully painted.

Boston and its vicinity seem to be at the present time particularly interested in the early Italian engravings, for there are now two exhibitions of them, one at the Museum of Fine Arts, and one at the Fogg Art Museum of Cambridge. The catalogue of the latter is worthy of notice. It has, by way of preface, an appreciation of the late Francis Bullard as a print collector. It is "as testimony to his memory" that the present exhibition is held. Each print included in the collection is illustrated in the catalogue. They are grouped according to the artists and the artists are arranged chronologically, each with an appreciation of his art and notes to each print represented.

Mr. Paul J. Sachs, who compiled the catalogue, has been peculiarly happy in his choice of the quotations from leading authorities employed as notes. He does not burden the reader with un-

facing the door, two of the most important objects in the entire collection. They are Coptic tunics of the sixth or seventh century A.D., woven of heavy wool and decorated with tapestry bands and medallions. They are the most complete tunics now known and are practically unique. The museum contains several of the roundels and bands and portions of tunics, as do all the great museums of Europe, but aside from these two whole specimens our knowledge of the way in which the decorations were used comes entirely through the few paintings of the period showing full-length portraits. These tunics have been in the possession of the museum since 1909, but have never before been shown.

On the wall to the right of the door are more examples of Coptic weaving all fine in color. High up is a particularly interesting piece of religious symbolism, having a cross within a wreath flanked on either side by a peacock. Among the specimen on the screen opposite these is the oldest piece of Coptic weaving shown and one of the most important, a bacchanalian scene in brown, fine in composition and strongly Hellenistic in feeling. It dates from the third century. On the wall which cuts off the corner of the room are some remarkable specimens of prehistoric Peruvian tapestry-weaving, lent by the American Museum of Natural History. The large shawl was found wrapped around the body of a mummy. On the screen opposite to these again are examples of Egyptian weaving, beautiful in design and an extraordinary bit of Byzantine brocade of the eleventh century showing monsters in circular fields upon a red ground. The latter piece is loaned by Cooper Union. There are also Italian brocades of the fourteenth and fifteenth centuries. An interesting point about all this early weaving is the striking heraldic use of figures, both animal and human, a motif which is soon lost.

In the case against the south wall of the room is the wonderful Barberini Cope of red and gold brocade, with a motif of the Barberini bee and the arms of a Cardinal of that important family. It dates from the first half of the seventeenth century. Behind it is a beautiful piece of blue and silver brocade with a large pattern, of about the year 1500. Above the case, on the wall, is a magnificent Spanish cope of the early sixteenth century, lent by Mr. George Blumenthal. The screen opposite shows, among other things, a bit of exceptional Italian velvet brocade in crimson and gold, and a specimen of Spanish fifteenth century damask brocade in dark blue, powdered with gold griffon's claws. It makes one think immediately of the drapery behind the throne on a dais.

Hanging almost the full length of the corner wall is a strip of Venetian fifteenth century velvet brocade in crimson and gold, and particularly worthy of note. It is of great interest to compare this design with that of contemporary Asia Minor textiles. The pattern as a whole is similar, but the de-



THE LIBYAN SIBYL. BY MICHAEL ANGELO.
(From "Michael Angelo.")

bather drying herself. Like many of the models popular with the Impressionists, the woman is rather coarse of body, but when one gets over that the pattern, color and technique are so finely beguiling. Besides the figure compositions there are three interesting landscapes by the same painter.

necessary matter, but gives only such material as is directly to the point. The catalogue would make an unusual good textbook on the subject of fifteenth century Italian engraving, as it contains excellent reproductions of the work of all the important masters and text which is always clear, interesting, and full of important information.

THE WEAVER'S ART

A Remarkable Tribute to It at the Metropolitan Museum.

The Metropolitan Museum of Art has seldom shown to the public so interesting a collection as that of textiles now on view. It is a superb. It fills the large "special exhibitions room" and the adjoining textile gallery. There is also a room, the walls of which are hung with reproductions of paintings which depict textiles, either worn by the artists or used as draperies. The exhibition is extremely well arranged and contains examples of the weaving of all important historical periods, commencing with the fourth century A.D. The larger proportion of specimens shown belongs to the museum, but there are many important loans from Pratt Institute, Cooper Union, the American Museum of Natural History, the Smithsonian Institution and several private collections of note. As one enters the main room one sees first of all, in a case immediately

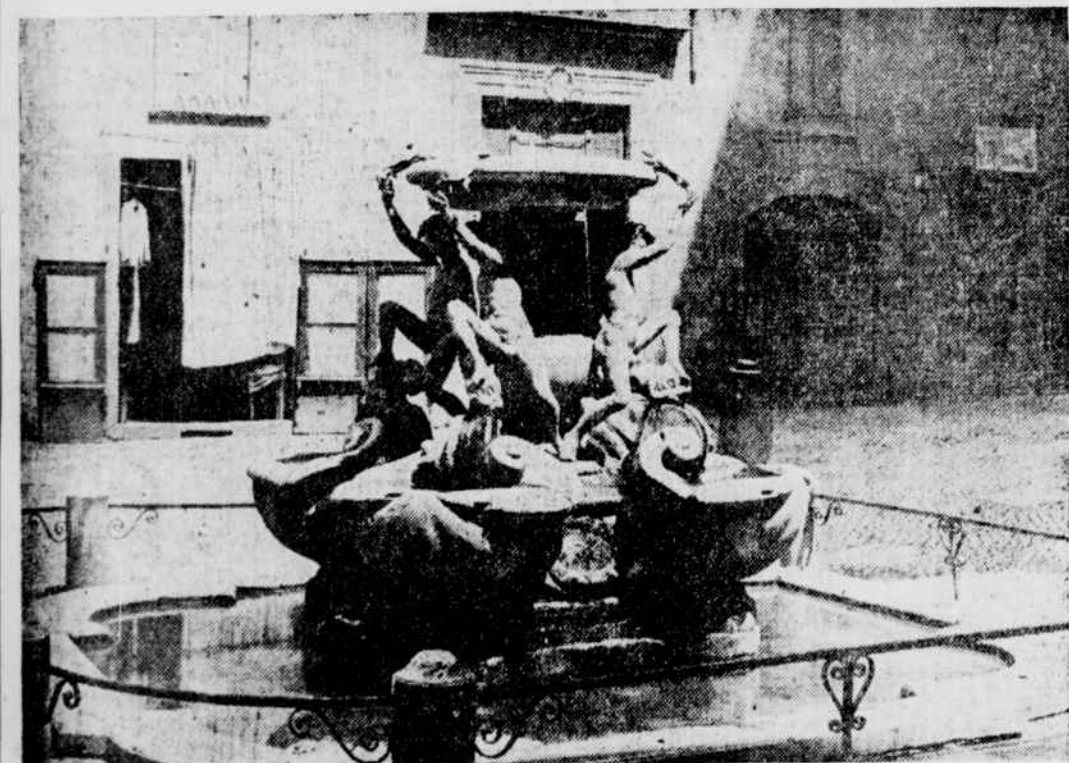
tails differ greatly. Among the pieces on the adjoining wall, all of them Persian or from Asia Minor, is a square of Persian velvet with a design of tiger stripes and three balls, imperial insignia which are said to date from the time of Tumburaine. The motif is used over and over again in Persian art.

On the opposite side of the doorway, one on the wall and one on the screen, are two wonderfully beautiful Indian velvet hangings designed like rugs. They date from 1600 to 1650, and are lent by Mr. Mortimer L. Schiff. The north wall exhibits pieces of Asia Minor textiles. In the wall case is a cope with a design of floral sprays on a gold-colored ground. The next corner wall is hung with three silver brocade sashes, two of them Polish and the largest Persian. They were made during the seventeenth and eighteenth centuries. Chinese and Japanese eighteenth century textiles are shown on the wall to the right of the entrance.

Arlington Art Galleries

274 MADISON AVE., bet. 29TH & 40TH STS.

Exhibition of Paintings of THE ARCTIC AND ANT-ARCTIC ZONES
By F. W. STOKES
JANUARY 3 TO 15.



THE FOUNTAIN OF THE TARTARUGHE IN ROME.
(From a photograph.)

for the sheer loveliness of the carvings which have made it famous, admiring them purely as masterpieces of sculpture. Dr. Elderkin brings out the relation in thought to the cult of the female.

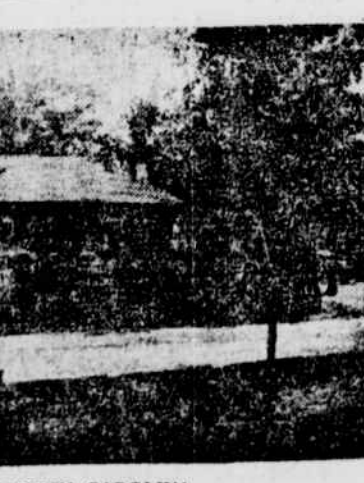
Mr. C. R. Morey, in his "Lost Mosaics and Frescoes of Rome of the Medieval Period," publishes some rare drawings in the library at Windsor Castle and illuminates a dark chapter in the history of early decorative art. "Medieval Church Vaulting," by Professor Clarence Ward, the fifth and last monograph published up to the present time, is a disquisition in which students of Romanesque and Gothic construction will find much interesting information and some helpful ideas. On more than one of these studies we might profitably dwell at some length, but what we wish especially to note at this time is the simple circumstance of their existing. That points to a new factor in artistic study in this country, a new ideal. These books were worth writing and they have been produced with fitting dignity. In them, we repeat, there is an unique promise of the establishment of American scholarship in matters of art on a basis hitherto unknown here.

Of kindred interest, for its weighty, thought-provoking character, is the "History of Architecture" (Doubleday, Page & Co.), which was begun some years ago by the late Russell Sturgis and has just been completed by another hand. In the first and second volumes, Mr. Sturgis covered the classical and other early phases of his subject. In the third and fourth volumes, now printed, Professor A. L. Frothingham treats of the Gothic and Renaissance periods and adds a brief sketchy chapter on "Modern Architecture," which might as well have been omitted. This is an accurate, well compiled work of reference, and its excellent half-tone illustrations will aid the learner. We are appreciative, particularly the brief, but sufficient, characterizations of the architects cited, an important point in an encyclopedic publication. If these pages are not exactly charming or stimulating the author is not perhaps, to be blamed.

practical side of a study which is intended, indeed, not only to give pleasure, but to afford helpful suggestions to the prospective builder of a home. We would cordially commend it to the latter as an entertaining and serviceable anthology.

The anthropological idea is well carried out by Mr. Lawrence Weaver in his "Memorials and Monuments, Old and New" (Charles Scribner's Sons), a portly little octavo containing about two hundred subjects chosen from seven centuries. "Works of Continental Models are British. With notable good judgment the author pays little attention to sculpture as such and he practically excludes the monument of heroic dimensions. His specialty is the comparatively modest memorial, the small tablet, the discreetly placed bust, the design, in short, which makes more of lettering or heraldic bearings than of architectural decoration in the sense of the classical architect. It is one of the best books of the kind we have ever seen, for if some of its examples are deplorably poor, the bulk of them have merit of one sort or another and all are well calculated to set the reader thinking when he has a memorial on his mind. Here he may compare many types and, perhaps, develop precisely the idea he is hoping for.

It is difficult to speak with anything like critical disinterestedness about Mrs. Charles MacVagh's "Fountains of Papal Rome" (Charles Scribner's Sons), for it happens to be the book which we have been waiting a long time for some one to write, and now that it turns up and proves to be, into the bargain, just such a book as we had hoped the wished-for book would be, we can only sentimentally rejoice in it. Imagine an archaeologist's book on the fountains of Rome, the erudite value and bleak solemnity of the thing. Mrs. MacVagh assumes the profundity of learning. She is simply performing a labor of love, and so transmits through her graceful pages the delicate emotion which is above all things to be drawn from her subject. She gives us dates, she tells us who commanded the erection of a given



A BUNGALOW IN NORTH CAROLINA.
(From "American Country Houses of To-day.")